THE RHYTHMIC FORM OF THE GERMAN FOLK-SONGS

I

FOREWORD

For nearly a century and a half, folk-songs have engaged the interest and enthusiasm of lovers of the beautiful. This interest was in the start, as is well known, one of the many ramifications of the "back to nature" movement of the Rousseau period. In Germany, Herder was perhaps the most prominent of the early apostles of the folk-songs. Bürger, Goethe, and others followed Herder's leading, and in due time large collections of folk-songs were published and the interest broadened and deepened.

But the folk-song enthusiasm did not cease with the making of collections. Many of Germany's lyric poets—Arndt, Rückert, Fouqué, Körner, Uhland, Eichendorff, Müller, Heine, and others— were inspired by the simple beauty of these homespun songs, and their own lyric productions reflect that beauty. None who feels the song rhythm and the artless, simple beauty of such poems as "Sah ein Knab ein Röslein stehn," "Ich kenn' ein Blümlein wunderschön," "Droben stehet die Kapelle," "Ich hatt' einen Kameraden," "Du bist wie eine Blume," or of a hundred other equally beautiful lyrics of the last decades of the eighteenth and the first decades of the nineteenth centuries, and who contrasts them with the stereotyped, barren, uninspired productions of a century earlier, will deny what a boon the folk-songs have been to Germany's lyric poetry.

I wish to call attention here to one condition accompanying this reawakening of interest in the songs of the people. It was not,

properly speaking, an interest in their *songs*, but in the *texts* of their songs; in *Volksdichtung* rather than *Volkslieder*. The collectors, from Herder on, rent melody and words asunder, discarded the former, and presented the latter as "folk-songs."[1]   And it was these printed tuneless poems that became, in the main, the source of inspiration for the lyricists.

But melody-less collections of folk-songs are now no longer made. The period when folk-song texts were an inspiration to lyricists has in the main passed by.   It is now the philologians, in their critical studies on the folk-songs and their effect on lyric poetry, who are the perpetuators of the "folk-poetry" idea; and its traces are easily found in many critical works even to the present day.[2]

Now when the philologian's purpose has been that of determining the nature of the folk-song influence on the productions of the lyric poets, this traditional attitude has been, in one respect at least, a disadvantage.   For such investigation must needs cover not only the subject of *content* but that of *form* as well.   And how can one understand thoroughly the folk-song forms without considering also their musical rhythm, their melodic aspect?   But when the investigator's purpose is to determine primarily the nature of the folk-songs themselves, the disadvantage becomes infinitely more acute.   Under such circumstances the melodies are absolutely indispensable.

That the philologians have realized this disadvantage (without, however, having striven seriously to overcome it) seems attested by the scant treatment which they have accorded to "form."   There have appeared, for example, no such thorough analyses of the

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[1] Herder's "Die Stimmen der Völker," Nicolai's "Kleyner feyner Almanak," Arnim and Brentano's "Des Knaben Wunderhorn," and Uhland's "Alte hoch- und niederdeutsche Volkslieder," for instance, which were among the earliest influential collections, contained not a note of music.

[2] The following are a few studies of the type mentioned: Max Freiherr von Waldberg, *Goethe und das Volkslied*, Berlin, 1889; Karl Bode, "Die Bearbeitungen der Vorlagen in des Knaben Wunderhorn," *Palaestra*, LXXVI, Berlin, 1909; Susanne Engelmann, *Der Einfluss des Volksliedes auf die Lyrik der Befreiungskriege* (Heidelberg dissertation), Berlin, 1909; Georg Hassenstein, *Ludwig Uhland, seine Darstellung der Volksdichtung und das Volkstümliche in seinen Gedichten*, Leipzig, 1887; Paul Beyer, "Über die frühsten Beziehungen Heinrich Heines zum deutschen Volksliede," *Euphorion*, 18, Heft 1; Aug. W. Fischer, *Über die volkstüml. Elemente in den Gedichten Heines*, Breslau, 1905; J. H. Heinzelmann, *The Influence of the German Folkslied on Eichendorff's Lyrik* (University of Chicago dissertation), Leipzig, 1910; P. S. Allen, "Wilhelm Müller and the German Folkslied," *The Journal of Germanic Philology*, II, No. 3; III, No. 1; III, No. 4; H. Lohre, "Von Percy zum Wunderhorn," *Palaestra*, XXII, Berlin, 1902; J. Suter, *Das Volkslied und sein Einfluss auf Goethes Lyrik*, Aarau, 1897.

rhythmic likenesses existing between Heine's lyric poetry and the folk-songs, as have appeared with regard to a hundred different details of his folk-song-influenced poetic style and diction. The treatises of the philologians make note of the "simple meters," "singable" movements, strophic forms, and the like which they "have found also among the folk-songs," all of which is good as far as it goes. But such notes are at best merely fragmentary. They yield us no definite and complete concept of the folk-song forms.[1]

That there have been perfectly good reasons for not considering the folk-song *in its entirety* goes without saying. Of one very evident reason—that of the entire absence of melodies from the earlier collections—I have already spoken. But there is a more fundamental reason, one which explains, I am convinced, also the lack of melodies in those earlier collections, namely, the ever-growing modern tendency to look on all literature as *printed words,* solely, which are to be *read* or *recited.* This universal obsession of the easily printed and easily read word has had great influence, I believe, in aiding *read* literature to gain its complete ascendancy and its complete dominance over *sung* literature. It seems to me that the printing-press may thus be reckoned as one of those modern factors which have converted a literature, some genres of which used to be sung, into one of almost exclusively read or recited genres.

The fostering of this all-powerful printed word has, of course, brought into existence an army of specialists who have become comparative strangers to their brother-specialists in music and who are naturally reluctant to enter the latter's field—even though such entrance be necessary, as it is in the study of that *exceptional* literary genre, the folk-song.

The printed word has also made it hard if not impossible for us moderns, who are so used to *seeing* printed lyric poetry without melodies and notated melodies either without text or at best with it printed below the notation, and who seldom if ever *hear* a real

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[1] That the failure to consider also the music side of sung poetry reduces the usefulness of critical works on such poetry is recognized by Heinrich Rietsch, *Die deutsche Liedweise* (Wien und Leipzig, 1904), §§ 21 and 22, and J. B. Beck, *Die Melodien der Troubadours und Trouvères* (Strassburg, 1908), pp. 1 ff. and 193. Cf. also E. Stolte, "Metrische Studien über das deutsche Volkslied," *Program, Realgymnasium Crefeld,* 1883, p. 44; Pierre Aubry, *Trouvères and Troubadours* (translation by Claude Aveling) (New York: Schirmer, 1914), p. 2; and J. Tiersot, *Sixty Folk-Songs of France* (Boston: Ditson, 1915), p. x.

folk-song in its native environment, to realize the full import of the
"oneness" of these elements. But once the real folk-song is heard,
the unity becomes clear. I remember, for instance, my mother's
lullaby:

Sleep,   Ba - by,   sleep! etc.

(which, fortunately, I have never seen in print) as one of the very few
experiences in my life which have helped me to conceive the real
essence of the folk-song. I have never thought of that lullaby as
melody *and* text. Both elements are inseparably welded in my con-
cept of the song. Both started at the same time on my mother's
lips and both died away in the same breath. I can't see how such a
song could have come into existence on the "instalment plan"—tune
first, then the words, or vice versa.

But conditions are changing. Music notation is now printed
in movable type. The melodies which are found in most of the
more recent collections of folk-songs divide the attention of students
with the texts, though as yet the division has been unequal. And
the study of the form of the folk-songs, in the light of these melodies,
has started.

Franz M. Böhme has made, as an appendix to his *Altdeutsches
Liederbuch* (Leipzig, 1877), a classification, though a somewhat super-
ficial one, of the strophic forms appearing in his collection of melodies
with texts. Stolte[1] has brought out several features of the folk-song
rhythm and has very properly considered them, in constant associa-
tion with their melodic aspects, as *music-rhythmic* characteristics.
Blümml[2] has given us a good analysis of the real rhythm of the
Schnaderhüpfel. And Brandsch[3] has analyzed the rhythmic phe-
nomenon appearing in many recent folk-songs and resulting from an
attempt to fit the pentameter to melody. This is practically all that
has been done on the folk-song as such.

[1] E. Stolte, "Metrische Studien über das deutsche Volkslied," *Program, Real-
gymnasium Crefeld,* 1883.

[2] E. K. Blümml, "Das kärntner Schnaderhüpfel, eine rhythmische Studie," *Beiträge
z. Gesch. d. d. Sprache u. Litt.,* XXXI (1905), Heft 1.

[3] Gottlieb Brandsch, "Ein Beitrag zur Entwicklungsgesch. d. neueren d. Volksliedes,"
Archiv d. Vereins f. siebenb. Landeskunde, XXXIV (1907), 241 ff.

Also the historians of music have contributed to a better understanding of the folk-song melodies. And though they have not focused directly on the latter, the labor of such scholars as Rietsch,[1] Riemann,[2] Beck,[3] van Duyse,[4] Fillmore,[5] and Friedländer[6] has shed a deal of light on the nature of the folk-song melodies.

So it is with this aid that we undertake what none of them, musician or philologian, has yet attempted—to make a comprehensive analysis of the folk-song forms.

Why should such an analysis be made? The reason which seems to me to be of first import is that it will become an aid in determining the nature of that one unquestioned characteristic of the folk-songs, singableness, *Singbarkeit*, or, better, *Sangbarkeit;* and will thus help to answer the perplexing question, "What is a folk-song?"

When this question is answered—at least as far as rhythmic form is concerned—it will be easier for students of lyric "art"-poetry to determine more definitely the nature of its inheritance, in matters of form, from the folk-songs.

It is with the hope that I may be able to provide such a contribution that I have undertaken this study of the rhythmic form of the German folk-songs.

With purpose stated, the next step might well be to outline the material and mode of procedure. The more recent folk-song collections, which include also the melodies, furnish us with rich material. For the present purposes I have selected probably the best and largest of these, the three-volume *Deutscher Liederhort* (hereinafter referred to as Hort), a collection of some two thousand folk-songs from the earliest to the most recent times, made by Franz Magnus Böhme (Leipzig: Breitkopf u. Härtel, 1893), based on, and forming a continuation of, the monumental labors of the great collector Ludwig Erk. To something like a thousand of these songs the melodies also

[1] Heinrich Rietsch, *Die deutsche Liedweise*, Wien und Leipzig, 1904.

[2] Hugo Riemann, *Handbuch der Musikgeschichte*, 2 vols., Leipzig, 1904–13.

[3] Johann B. Beck, *Die Melodien der Troubadours und Trouvères*, Strassburg, 1908.

[4] Duyse, F. van, *De Melodie van het nederlandsche lied en hare rhythmische vormen*, The Hague, 1902.

[5] John C. Fillmore, "The Forms Spontaneously Assumed by Folk-Songs," *Music* (Chicago), XII, 289 ff.

[6] Max Friedländer, *Das deutsche Lied im 18. Jahrhundert*, 2 vols., Stuttgart und Berlin, 1902.

are reproduced.   It is these songs, and these only, that will form the material for this investigation.

As to method there is little to say.   It is, of course, mainly determined by my purpose; and that purpose being to establish the rhythmic characteristics of the folk-songs, the procedure must be one of classifying the form phases of this large body of ungraded songs and of interpreting, as far as possible, the results.[1]

MUSIC RHYTHM, ITS NATURE

The first question in beginning a study of rhythm should be: With what kind of rhythm are we dealing? For there are many kinds.[2]   This question must be answered before we may pass on to the consideration of a second one as to the formation of the rhythmic groups.

When a person hears a succession of sounds which are objectively equal in pitch, length, quality, and intervening time intervals, he mentally gathers them, for various reasons (the facilitation of apperception, etc.), into distinct subjective groups.   He rhythmizes.[3]   The most elementary form which such rhythmizing takes has been found by experimental psychologists to be the grouping of the impressions in *twos*, one of which (usually the first) seems heavier; or

graphically: ♩ ♩ ♩ ♩, etc.[4]   A secondary trend which this subjective rhythmizing takes (induced either by a more rapid succession of the objective impressions or by a desire to make the apperception of the slow impressions still easier) is to differentiate the successive elementary groups (of two impressions), making one of the heavier impressions comparatively heavier and the next one lighter, the

resulting subjective rhythm being: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩, etc.[5]

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[1] Such a method is warmly advocated by Paul Levy ("Zur Unsicherheit im Begriffe Volkslied," *Germanisch-Romanische Monatshefte*, V, 12. Heft, p. 655; cf. also p. 663) as the only one by which one can come to a clearer understanding of what a folk-song is.

[2] Cf. for an explanation of this point F. Saran, *Deutsche Verslehre* (München, 1907), pp. 138 ff.

[3] Such rhythmizing may be observed when one listens to the tick of a watch or the exhaust of a locomotive.

[4] Cf. Saran, *op. cit.*, pp. 140 ff.

[5] Cf. Ernst Meumann, "Beiträge zur Psychologie des Zeitbewusstseins," *Philosophische Studien*, X, 285.

The commonest objective stimulus to such rhythmizing is the human step. If the rhythmizer should accompany his own or any one else's regular tread by the beat of a tom-tom, such beating is quite likely to reflect, not the more nearly perfect regularity of the tread, but rather the rhythmized subjective *notion* of it; that is, the person will drum to the steps *left, right, left, right,* the rhythm

♩ ♩ ♩ ♩ , etc., or ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ , etc. This represents
l r l r   'l   r   l   r

what is termed *orchestic* rhythm in its most elemental and purest form.[1]
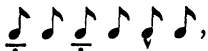
But if, in continuing to use the tom-tom, the person sings also, keeping time with words and phrases to the tread of the feet and the beat of the tom-tom, a new element is added thereby to the orchestic rhythm, namely, *language accent,* or, when measured, as here, *language rhythm.*[2] Hence we have in march songs and other songs of like character a mixture of two sorts of rhythm—*orchestic* and *language rhythm.*

Now it must be perfectly evident that these two sorts of rhythm are different. Orchestic rhythm is even and colorless, whereas language rhythm is varied endlessly by such factors as the irregularities in time consumed by different syllables, gradations in loudness, differences in articulation, pauses, relative importance of words, and so on.[3] It must, then, also be clear that in the combination of these two kinds of rhythm, as in a march song, there must be a compromise of some sort. Such a compromise does indeed take place; but it is a somewhat one-sided affair. For the orchestic rhythm is as *rigid* as it is colorless. I might almost say that it is rigid *because* it is so colorless. If it possessed some of the other factors in rhythm, the preservation of its one own characteristic, regularity in the time and heft relations of its successive parts, would not be so imperative. But language, on the other hand, is supple; and it is bent, therefore, to suit the exigencies of the comparatively inflexible orchestic rhythm. Let me give an example of such a compromise.

[1] Cf. Saran, *op. cit.,* pp. 136, 141 ff., 170.

[2] There is, indeed, a second element added when one sings—that of tone-succession or successive harmony. But inasmuch as the fundamental character of the rhythm in its shorter groups is not greatly altered by the exigencies of this element, we shall, for the present, omit any consideration of it as a factor.

[3] Cf. Saran, *op. cit.,* pp. 93 ff.

The fundamental orchestic scheme on which the melody of "Ringel, Ringel, Reihe" is based is: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪.[1] When, however, we fit to this orchestic frame (which represents simply the beats of the tom-tom) the words of the first verse of the song, "Ringel, Ringel, Reihe," with their language rhythm (as far as it concerns accent crests and syllabic time values) of approximately ♪ ♪ ♪ ♪ ♪ ♪, the result is that the six syllables of the text are stretched out to coincide, as nearly as possible, with the eight elements of the orchestic frame, and that the (lingually accented or unaccented) syllables which coincide with the orchestic crests tend to take on the heft which their orchestic position demands, giving us the compromise rhythmic form ♪ ♪ ♪ ♪ ♩ ♪. Or, expressing the procedure more concisely:

Orchestic rhythm   ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

plus language rhythm   ♪ ♪ ♪ ♪ ♪ ♪ 𝄽

becomes   ♪ ♪ ♪ ♪ ♩   ♪ 𝄾

—an aspect which is not materially altered when, instead of the hypothetical monotone, a melodic sequence of tones is sung, and the children's "round" song is there.[2]

The rhythmic conditions which obtain in this song obtain also in folk-songs in general; for the latter are, in rhythmic structure, close to the march song and to its near relatives the dance song and the *Reigen*. We may say, then, that *the folk-songs have a compromise rhythm which is strongly orchestic in character*, and to which we shall refer in the following pages as *music rhythm*.[3]

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[1] I use the symbols ˅ and ‾ to denote respectively a comparatively heavy and a comparatively light rhythmic crest.

[2] For a more detailed analysis of this sort of mixed rhythm, see Saran, *op. cit.*, pp. 156 ff.

[3] We shall endeavor in this work to distinguish between music *rhythm* and music *meter*. There is, to be sure, no definite line between the two. The latter is simply the aggregate of the "essential earmarks"—a part, then—of the former. Cf. Saran, *op. cit.*, pp. 138, 147, and 200 ff. Our investigation is of both, of the "earmarks" and of the "pleasure-giving grouping of sensually perceived processes," as such, in songs—of music *rhythm*.

MUSIC-RHYTHMIC GROUPING

Now that we have answered the question as to what rhythm the folk-song has, let us consider the nature of the *groups*.

We saw above how in *orchestic* rhythm the most elementary grouping of impressions was in twos. We saw also how the next step in the development of rhythm was to consider only the crests as impressions and to group them also in twos, one of which (usually the first) was stressed more than the other. We observed, furthermore, that this *orchestic* grouping became the elemental factor which determined, in the main, the *rhythmic* aspect, at least as far as concerns the sequence of crests and—what is in this connection more to the point—the length and sequence of the rhythmic groups, of the folk-songs. I say "in the main," for the orchestic rhythm does not, as we saw, have its own way absolutely. For the lingual rhythm of the text alters it slightly in various ways. But one principle remains, often in spite of lingual accent—the orchestic crests represent the centroids of the smallest music-rhythmic groups. The group of two orchestic crests (a heavy and a lighter one, with their accompanying unstressed elements) represents loosely the compass of the next higher music-rhythmic group. And, going on, two (usually, not always) of these two-crest orchestic groups—heavy light, heavy light—represent similarly the next higher group in music rhythm, and so on.

The bare, comparatively monotonous orchestic rhythm has not the variety of expression which enables it to develop far, if at all, beyond the groups which consist normally of four crests—eight impressions. Music rhythm, however, possesses in addition to its orchestic substratum, not only that source of infinite differentiation, language, but also its great auxiliary, melody. In music rhythm, therefore, the possibilities of rhythmizing are much wider. Hence we have, even in the comparatively simple folk-songs, a grouping which very usually goes on to as many as three denominations higher than the four-crest orchestic group mentioned above. And each is formed, as a rule, on the same plan as are the shorter groups, that is, by doubling the next smaller group.

But what are we going to call these groups? Perhaps we can approach the answer by eliminating, first, certain terms which we should *not* use as names of rhythmic groups.

For the smallest (one-crest) group we cannot use the term "foot," because, as we shall soon see, no two of them are, even in one and the same series, exactly alike, as feet tend to be.   We cannot use "measure" (*Takt*), because that is the name of a definite melodic-metric unit (set off by bars) which may or may not coincide with the music-rhythmic group in question.   Suspending decision on a suitable term for the smallest group, let us consider the next larger one. "Hemistich" will not do, for that means simply "half a line" and has no definite rhythmic signification.   For the next larger group we have the possibilities "verse," "stich," "line," and "tetrameter."   The first three are, for the purposes of denoting a rhythmic group, of no value; for they call one's attention simply to the *printed* page.   The fourth would indicate that the group always had four crests, which it has not.   The next higher group cannot be called "distich" or "long verse," for it often consists of more than two "stichs," and "long" is an attribute of elastic meaning.

Now that we have ruled out several terms as being undesirable for music-rhythmic purposes, let us see what is to be done in a constructive way.   And right here is where we may well look to Saran for suggestion.   He saw similar detriments in the traditional German terms denoting "metrical" units.   He threw most of them over and adopted a set of terms, some of which were new in the field of rhythm, and to each of which he attached one definite rhythmic meaning.[1] Saran's terms are, for the element (usually a syllable) of all grouping, *Lasche*, and:

For the Groups, from Shortest On	For the Pauses between Two of Such Groups	The Groups Correspond Vaguely With
Glied	Gelenk	Foot
Bund	Fuge	Hemistich
Reihe	Lanke	Verse
Kette	Kehre	Long verse
Gebinde	Wende	(?)
Gesätz	Absatz	(?)
Strophe	(No term)	Strophe

That new English terms are as necessary as new German ones, is, I think, perfectly evident.   But I have sought in vain for some recent

[1] Cf. Saran, *op. cit.*. pp. 150, 169.   He has applied the same terms, I should state, also to the rhythmic divisions of *spoken* verse and even to that of prose, but always with that clear understanding that they apply to the *rhythm* which one *hears* and not to the *printed line* which one *sees* and scans.   Cf. *op. cit.*, pp. 83 ff.

English study in poetic rhythm, the author of which might have seen the wisdom of adopting such new terms analogous to those of Saran's, thus relieving me of the responsibility for the innovation. I trust, therefore, that the readers of this will not be estranged by the following free versions of some of Saran's terms: "element" (for *Lasche*), "member" (*Glied*), "bond" (*Bund*), "row" (*Reihe*), "chain" (*Kette*), and "set" (*Gesätz*). For the present I shall not use translations of Saran's names for the rhythmic pauses, preferring, rather, to call a *Gelenk* a "member pause," a *Fuge* a "bond pause," etc. While I shall use these terms in analyzing the rhythm of the folk-songs, still I shall not hesitate to employ also the older nomenclature, when it is in place. When discussing the melody alone, for instance, I shall not refrain from using the terms "measure," "phrase," "period," etc. And when speaking of a graphic *metrical* scheme I shall feel free to consider its "feet."

THE MEMBER

In analyzing the member, as well as the next larger group, the bond, I shall be brief. Such brevity is justified, I believe, by the comparative unimportance of these smallest groups as such. For our purpose is to examine *form*, not *material*—to examine a structure in art, "folk-art" if you please, but *art* nevertheless. The syllables and the *shortest* rhythmic groups of them may be regarded as the material of which this structure (as well as many other kinds of structures—poetry of all genres and prose, even) is made. The peculiar combination and arrangement of this material is, I venture to say, what interests us far more. For such combinations show how the masses have *handled* their (and our and everybody's) material. They show the aesthetic lines along which the folk-poets have proceeded in constructing what was to them a thing of beauty.

The music-rhythmic member has been clearly defined by Saran.[1] And inasmuch as his *Glied* is the "member" of *all* music rhythm, hence also of the folk-song rhythm, I shall make my analysis of this group virtually a brief restatement of his.

Saran defines the member as consisting of one, and one only, accent crest, around which a few trough syllables are likely to be

[1] *Op. cit.*, p. 168; cf. also pp. 82 f., 86, 151, 161, 171, and 203.

grouped. The number and placing of such trough syllables vary considerably. Some of the commonest forms of member are:

a) where the time ratio of the elements is 1:1(:1) as, I, ♩ ♩ (rising); II, ♩ ♩ (falling); III, ♩ ♩ ♩ (rising-falling);

b) where the time ratio is 1:2(:1) as, I, ♪ ♩ (rising); II, ♩ ♪ (falling); III, ♪ ♩ ♪ (rising-falling);

c) those consisting of only one element, ♩.

These and some few other forms, which are in the main sub-varieties of the above, are the building stones, as it were, of the folk-song structure.

In order that we may see some concrete examples of the member, I shall let follow the rows ("verses") of a few folk-songs.

1. Hort[1] No. 1026.

Und   mit   den   Hän - den   klapp, klapp, klapp,

2. Hort No. 1349.

Red - lich   ist   das   deut - sche   Le   ben

3. Hort No. 354.

Und   als   wir   vor   Leip - zig   sein   kom - men

4. Hort No. 578.

Du,   du,   liegst mir   im   Her - zen,

[1] Erk-Böhme, *Liederhort.*

5. Hort No. 1697.

Ich   hab   den   gan - zen   Vor - mit - tag

6. Hort No. 1807.

Din   Va - der   hiät   die   Schof,

I denote the members in the foregoing examples, excepting when they consist of but one element, by a ⌒ . Note, as typical examples, such members as:

und mit,	in No. 1, an example of (*a*) I.
redlich,	" No. 2, " " " " II.
Und als wir,	" No. 3, " " " " III.
ich hab,	" No. 5, " " " (*b*) I.
Her-zen,	" No. 4, " " " " II.
din Va-der,	" No. 6, " " " " III.
Du,	" No. 4, " " " (*c*).

It possibly occurs to the reader to question how we arrive at a determination as to just where to draw the line between two members. By way of answer I may say, simply, that the determining factor is the impression which the sung syllables make on the ear.   That is, we seek, between two crest syllables, the nearest approach to a phonetic pause and divide the members there.   As to further details in this process I shall let Saran (*op. cit.*, pp. 84 f.) have the floor.

Notice in the foregoing examples how the structure of the member varies, even within one and the same row.   It is the continually changing *language aspect* which causes this variability.   The members would be much more uniform in structure if the melody were purely instrumental; that is, if the rhythm became more nearly orchestic. These considerations show how futile it would be, in explaining the exact rhythmic character of a folk-song, to speak of its "feet" being "iambic," "trochaic," etc.

THE BOND

The bond consists usually, as we saw above, of two members, and its form is therefore determined by the form of such component members.   In short rows, it does not usually stand out prominently as a *definite* group.   It is more easily recognizable, however, in the longer rows.

In the above examples, the boundaries of the bonds are designated by **|** .   Those examples happen to be of rather short rows; hence their bonds are less distinct as individual groups.   The following example, however,

Hort No. 1164.

<center>Jäns - ken von   Bre - men   de   had - de   'ne   Kuh</center>

shows how the bond gains in distinctness in a longer row.

A peculiar and, in the more recent folk-songs, much used form of bond is ♩ ♩ ♩ or ♪ ♪ ♩ ♩ , as for instance in Hort No. 1051:

NICHT ZU GESCHWIND.

<center>Kimmt a   Vo - gerl   ge - flo - gen</center>

This bond must not be confused with the *member* (of *apparently* similar structure) which we have noted in the music example No. 3 above.[1]   I said it does not "usually" stand out as a "definite" rhythmic group, excepting in long rows.   This last-mentioned variety is, as must be evident, a notable exception.   Saran (*op. cit.*, p. 170) very fitly gives such movements as this, where the bond stands out prominently, the attribute *bundmässig*.

THE ROW

The row is in many ways one of the most important if not *the* most important music-rhythmic group.   It consists, usually, of two bonds and therefore of four members.   It has then, theoretically

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[1] Cf. Rietsch, *op. cit.*, p. 40; Saran, *op. cit.*, pp. 170 and 186; and Stolte, *op. cit.*, pp. 28 ff.

at least, the fundamental types which these component groups (in their elemental orchestic aspect) give it; namely:

♩ ♩♩ ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩,

♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩, and ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪.

But while these full regular forms are, as a matter of fact, the *bases* of all row formations, there are, in the songs as we find them, many deviations—due to the admixture of lingual accent, etc., and to a music-metric evolution of the fundamental movements—from what strict orchestic rhythm requires. These deviations give us the various forms of rows which we shall consider below.

As to my method of classing the many different types of row, just a word. I started this work with the vague idea that all rows would fall quite clearly into two main classes: (*a*) those of two-part movement (where the crest and trough syllables alternate), and (*b*) those of three-part movement (one crest to two trough syllables). A more thorough acquaintanceship with the row forms has, however, made it clear to me that there are these types and *others*. There are rows which, based on ♩ ♩ , ♩ ♩ , are purely two-part, and others —though not many—which, based on ♪♩ (⊃ ♪ ♪ ♪) and ♩·♪ (⊃ ♪ ♪ ♪), are purely three-part. And there are, in addition to these *pure* types, not only rows which are on middle ground between these two types and have a sort of mixture of the two movements, but also those which represent a *further development* of the pure types, especially of the three-part one. But rather than enter here into a discussion of such types, I shall simply say that the classification has, in many instances, been no simple task, and refer the reader to the pages below, where the various forms are defined and discussed.

THE ROW OF TWO-PART MOVEMENT

I should perhaps explain at the start that in the discussion of these "two-part" movements I have included, not only those where

the melodies are in two-part *time* ($\frac{3}{4}$, $\frac{4}{4}$, etc.) and where the metric "foot" has the form, | ♩ ♩ |, ♩ | ♩, etc., but also those where, in spite of a three-part time in the melody ($\frac{3}{8}$, $\frac{3}{4}$, $\frac{6}{8}$, etc.), the two-part type of foot, or the *single* trough syllable between two crest syllables, | ♩ ♪ |, ♪ | ♩, etc., still persists.

These rows have, as we saw above, at least one characteristic by which they can be classed, and that is their coincidence or non-coincidence with the fundamental orchestic scheme. We must, then, ask the question as to each two-part row: How is the orchestic form filled out? And the answer to this question must class the row.

But there is, *in the interior* of these two-part rows, in general a fairly even alternation of crest and trough, as is demanded by the orchestic foundation. And even when the interior trough occurrence does vary, it is a matter of accidence from row to row and seldom becomes typical. It is therefore at the boundaries, at the beginning and at the end, that typical variations from the fundamental types must be sought. At the beginning the only point with which we have to deal is the presence or absence of the beginning trough, *Anfangs-senkung* (or, if we are speaking of the melody alone, the "upbeat"). Aside from this one consideration, the beginning is as regular as is the interior of the row. But at the end the variations from the forms demanded by exact orchestic coincidence become more numerous. Let us then first consider in one class the "upbeat" rows, and then in another those which do not possess that characteristic. And let us make our subdivisions of each class according to the fulness or scantiness of the row as indicated by the characteristic form of its end.

BEGINNING WITH TROUGH SYLLABLE (UPBEAT)

No. 1. The scantest row of this type is exemplified by the following:
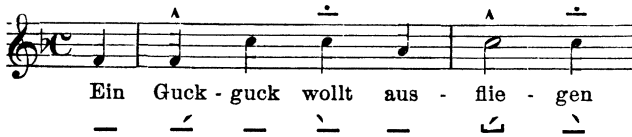
Hort No. 987.

Es   fuhr   ein   Baur   ins   Holz,

Meter[1]   —   ⌣   —   ⌣   —   ⌣   ⊤

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[1] In order to present also the typical *metrical* aspect of the rows more graphically, I shall place below the text, in this section on "The Row," the meter of same in the

It has but three crests and three troughs represented by text syllables. The fourth crest and the trough which precedes it (if we disregard the lengthening of the final syllable) are lacking and their place is taken by a pause. Excepting for this shortness, the row is perfectly normal. As the *first* row of a chain, this type occurs in comparatively few songs,[1] but in its function as the *second* row of a chain it is one of the oftenest used types.[2]

No. 2. The next longer type, one in which the fourth orchestic crest is represented by a syllable, though the preceding trough is still lacking, as it was in the row which we have just considered, is exemplified by the following:

Hort No. 483.

Ein Guck - guck wollt aus - flie - gen

It is probably the most widely used type of row. I say "probably" because I am judging simply from the frequency of its appearance in the songs in the *Liederhort* which I have examined. I have found it in 298 songs, whereas its nearest rival for popularity, the type which we shall consider next, is represented in but 270 songs. I shall discuss this further when we consider it as a component part of the next larger rhythmic group, the chain.[3]

No. 3. The next fuller form, one where that fourth trough is represented by a syllable, is exemplified by the following:

Hort No. 1469.

Es ging ein - mal bei Mon - den - schein

symbols which are used in the scansion of antique quantitative verses. − = long, ᴗ = short, ᴗ‿ = long +short, ‿ᴗ = two longs, ᴗ‿ᴗ = two longs and one short, ⱱ ‿ ᴗ ᴗ, etc. = time values of pauses. These symbols will have one special advantage over the music notation, namely, that they will show more clearly the length of the orchestic pauses at the end of the rows.

[1] Examples may be found in Hort Nos. 304, 326, 392, 598a, 643, 751, 768, 948, 1025, 1088, 1142, 1354, 1393, 1402, 1423, 1510, 1643, 1654, 1676, 1699, 1733, 1785, 1792, 2053, 2079, etc.

[2] Examples, Hort Nos. 244, 245, 251, 256, 257, 259, 262, 263, 276, 278, 284, 285, 287, 292, 297, 298, 299, 326, 346, 350, 369, 378, 379, 381, 383, etc.

[3] Examples, Hort Nos. 249, 325, 893, 912a, 958, 988, 1123, 1316, 1341, 1439, 1594, 1617, 1619, 1704, 1788, 1790, 1904, 1916, 1940, 1952, etc.

This row completely fills the orchestic form, and we might therefore expect it to be the most popular row of the folk-songs, especially when we remember that one of the earmarks of the folk-songs is their strictly orchestic character. We have seen, however, that in point of popularity this type of row has to yield the honor to the one we considered in the preceding paragraph.[1]

All two-part rows of greater orchestic fulness than the foregoing are redundant, cumbersome for the purposes of singing, and hence rare among the folk-songs. I shall have more to say on the subject of "redundancy" when, under the general topic of "chains," I shall scrutinize the joining of one row with another. Here, then, I shall be content simply to give a few examples of such redundant rows: Hort No. 361, "Napoleon der grosse Kaiser"; Hort No. 608, "Ich liebe dich so lang ich leben werde"; Hort No. 673, "Es gibt ja keine Rose ohne Dornen"; Hort No. 1369, "Frisch auf zum Kampf, für's Vaterland zu streiten," and to postpone all discussion of their music-metric peculiarities.

BEGINNING WITH CREST SYLLABLE (DOWNBEAT)

It must not be supposed that we have here to do with rows that are *radically* different from those which we have just considered. The inner structure of this type of row remains much the same as that of the "upbeat" type. That is, the presence or, as here, the absence of beginning trough does not *bind* a row to the use of any one type of member, as we might conclude that it does if we observe too closely the symbols of those who scan. But while this is true, it is also true that its *absence* is instrumental in giving form to the closing of the row (see p. 148 below). And this fact provides the main reason for our considering the upbeat and the downbeat forms separately.

No. 4. I find the shortest and scantest rows of this type among the songs of children.

Hort No. 1219.

Tra - ri - ro!

[1] Examples, Hort Nos. 345, 352a, 367, 406, 415, 428, 447a, 448, 450a, 460b, 462, 502, 521, 531a, 532, etc.

This row has, as it happens, no trough at all and but three crests, the fourth crest being represented by a pause. In the further examples listed in the footnote below, it will be found that the rows have the same number of crests as above and, without exception, *one* trough only, for instance:

Hort No. 1568.

Spinn, Mägd - lein, spinn!

Note, moreover, that all the examples are in the nature of exclamations, where such non-upbeat forms seem to be so suitable.[1]

No. 5.   The next longer row is exemplified by the following:

Hort No. 1818.

Ri - ti, ri - ti, Ress - la,

Here we have a row of four crests, but the last two troughs are not represented by syllables.[2]

No. 6.   The next type of row is one where the third trough is represented by a syllable, the fourth, only, remaining vacant.

Hort No. 771a.

Schätz-chen, reich mir dei - ne Hand

This type is the most widely used of all the "downbeat" rows. I find 118 songs using it, as against 88 songs which use the type just preceding this. Another noteworthy fact is that of the 112 children's

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[1] Examples, Hort Nos. 838b, 1777, 1806, 1826, 1850, 1851, and 1913. Nos. 910a and 1915 have rows with *two* troughs, and No. 1532 has rows with none.

[2] Further examples, Hort Nos. 996, 1182, 1222, 1778, 1808, 1809, 1810, 1811, 1818 1822, 1825, 1827, 1830, 1840, 1841, 1842, 1843, 1855, etc.

songs in Hort, 26 use the row just preceding this, whereas the row at present under consideration is found in but 14 songs of children.[1]

No. 7.   The next longer row is exemplified by the following:

Hort No. 1580.

Hört,   ihr   Herrn, und   lasst   euch   sa - gen,

With this we have a row which just fills the orchestic form.   That is, all four crests and all four troughs are represented by syllables. The type seems to be of recent introduction among the folk-songs. In Hort, only one, No. 1991, a slow church song, dates farther back than the eighteenth century.   Many of the songs in the list below have, entirely aside from their rhythmic form, a decidedly artificial cast.   That is, they seem like songs, with the making of which the masses have had little to do.   And this leads me to the suspicion that this type of row is one which has come into the recent folk-songs through outside influence.   This influence may have been spoken poetry or instrumental music.   For both of these encourage fuller rhythmic groups than does song.

It is also interesting to note that this is the first row we have observed, which has a real feminine close.   And from its occurrence solely in this rarely used row and in an even more rarely used three-part row, we may safely generalize that *feminine rhyme is of extremely rare occurrence in the German folk-songs*.   This feature was what I had in mind when I spoke, at the beginning of this discussion, of the "downbeat" rows (p. 146 above), of a certain closing effect which was due to the absence of a beginning trough.[2]

No. 8.   All rows longer than those we have already considered are decidedly foreign to the real folk-songs.   But in spite of this, two songs having such long rows have been taken into *Liederhort*.   Here is one of them:

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[1] Further examples, Hort Nos. 334, 349a, 368, 435, 510d, 582, 669, 776, 791a, 911, 959b, 1032, 1093, 1094, 1203, 1241, 1488, 1689, 1690, 1701, etc.

[2] Further examples, Hort Nos. 514, 566, 587, 645, 661, 681, 727, 773, 777, 781, 782a, 796, etc.

Hort No. 672.   Müde kehrt ein Wanderer zurück.

The metric symbols almost fail us in an attempt to reproduce the grotesque movement of this row.   I will let the melody help do it:

Mü - de kehrt ein Wan - der - er zu - rück,

Notice how the *five* (spoken) crests are violently forced into the orchestic form of only *four* crests.   Notice how the melody recasts it into an upbeat row and how the important word *müde* is submerged in an artificially inserted upbeat and the unimportant word *kehrt* is raised into comparatively too great prominence.   See further how five syllables are crowded into five consecutive eighth notes so as to be able to get the only moderately emphatic syllable *-rück* in on the downbeat of the following measure, and how, finally, this syllable *-rück* and its following pause are given the metric time of *five eighth notes*—an exorbitant but here necessary amount of time.[1]

Simply for the sake of completeness, I shall cite the very longest row of this downbeat type which I have found.   All groups in two-part movement longer than this should probably be reckoned as chains.

Hort No. 761.

Le - be - wohl, du, die, ich e - wig lie - be!

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[1] Gottlieb Brandsch (*Archiv d. Vereins für siebenb. Landeskunde*, XXXIV [1907], 241 ff.) has made an interesting study of songs having this peculiar movement.